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THE METROPOLITAN MUSEUM OF ART

THE TREASURE OF
LAHUN



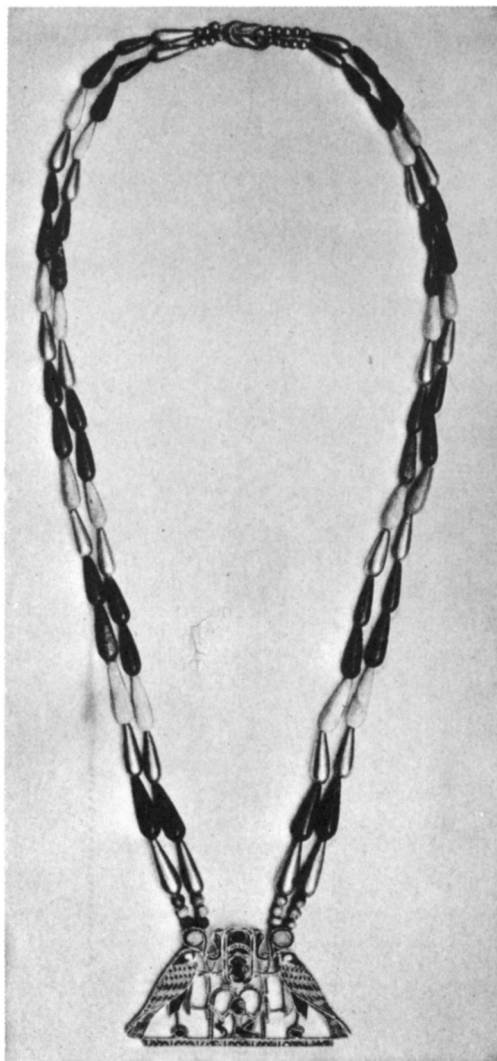
PART II OF THE BULLETIN OF
THE METROPOLITAN MUSEUM OF ART
DECEMBER, MCMXIX

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PECTORAL OF SENUSERT II AND NECKLACE
OF DROP BEADS OF GOLD, CARNELIAN, LAPIS
LAZULI, AND GREEN FELSPAR

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IN the spring of 1914, in the course of excavations which were being conducted in Egypt by Professor W. M. Flinders Petrie, a discovery was made which has been equaled but rarely in the whole history of Egyptian excavation. It consisted in the recovery, in its entirety and in the same perfect condition in which it had been placed in the tomb, of a complete complement of jewelry, exquisite in its character and in quality of workmanship, which had once graced the person of the Princess Sat-hathor-iunut (= *Daughter of Hathor of Dendera*), who was in all probability the daughter of King Senusert II of the XII dynasty, who reigned from 1906 to 1887 B. C., and near whose pyramid, at Lahun, she was buried (see figs. 1 and 2). With the jewelry there was also found a series of beautifully wrought vases, some of alabaster and others of obsidian mounted in gold, for cosmetics and unguents, together with other articles of the toilet, while in another part of the tomb were four superb alabaster Canopic jars bearing the name and title of the princess.

With the exception of certain of the pieces which were retained by the Egyptian authorities for the Cairo Museum, all the objects included in the discovery were purchased for the Museum in 1916, through a contribution made for the purpose by Henry Walters, Second Vice-President of the Museum, and an appropriation granted by the Trustees from the Rogers Fund. Under an agreement made at the time of their purchase, the objects were to be retained in England until such time after the conclusion of the war as they could be transported to this country in safety, and consequently they have but recently been received at the Museum. In view of their great interest and importance they have been placed on exhibition temporarily in the Room of Recent Accessions, where they

will remain for the period of a month, after which they will be retired from exhibition to await the completion of the new Room of Egyptian Jewelry, which is now in process of installation and which it is hoped may be completed not later than next summer.

Announcement of the discovery was first made by Professor Petrie in the London Times of May 20, 1914, while other preliminary accounts by him regarding the objects and the conditions under which they were found were also published during the same year.¹ A full publication of the excavations, by Professor Petrie and Guy Brunton, who assisted him in the work, is soon to issue from the press, but for the moment we may quote from the former's vivid description of the discovery in one of the articles just referred to:²—

"In the previous number of *Ancient Egypt* an account has been given of the principal features of the pyramid of Senusert II and its surrounding constructions. We now turn to describe the greatest discovery of the year, indeed by far the most valuable group that has ever been found outside of the Government reserves.

"On the south side of the pyramid of Lahun, four large shaft-tombs were found, doubtless all belonging to members of the royal family. They had all been opened and plundered, probably in the decadence of the kingdom before the Hyksos. They had then been left open, and gradually filled up with dust, and mud washed in by occasional storms. In one of these tombs

¹ See *The Illustrated London News* of June 20, 1914, with illustration of all the principal objects comprised in the discovery; an article in *Ancient Egypt*, 1914, Part III, which we now quote practically in its entirety; and *Catalogue of the Exhibition held at University College, London, 1914*. See also *Journal of Egyptian Archaeology*, 1914, p. 185.

² *Ancient Egypt*, 1914, Part III, pp. 97-100.

stood a granite sarcophagus, the massive lid of which had been partly pushed off and the edge broken away, enough to let a boy in to clear out the contents, and nothing whatever was left in it. The tomb appeared to have been entirely ransacked, and only a recess at the side of the passage remained to be examined. This was filled with hard washed mud like the rest of the tomb, and nothing could look less promising. The trained workman was told to clear it out and finish the tomb.

throughout it, and a single rough cut might do great damage. After that work, the whole of the earth was brought up to the huts, and for some weeks sifting went on gradually and thoroughly, and all the richer portions were completely washed away as liquid mud, leaving the most minute beads behind. Thus over ten thousand beads were recovered.

"Such a discovery would have raised a hornet's nest of dealers and robbers about us, if it were known while we were at work.

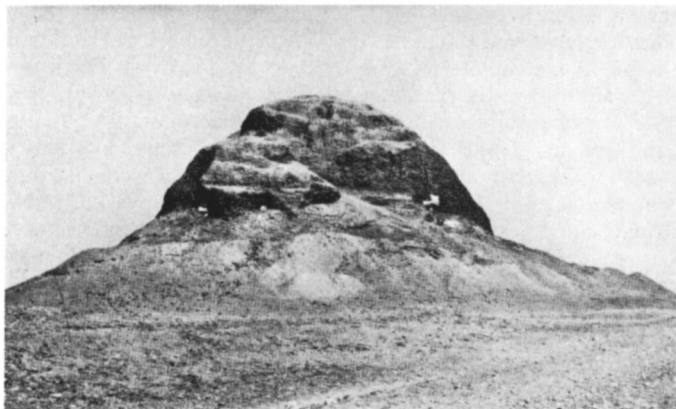


FIG. 1. PYRAMID OF SENUSERT II AT LAHUN, SEEN FROM THE SOUTH

"After a few cuts of the pick, the man saw some tubular beads of gold appearing. He at once removed the local workers who were about him, and sent word to the staff. Mr. Frost was at liberty, and went down; after taking out about a pound weight of gold beads, and beginning to uncover the band of the diadem, he fetched Mr. Brunton to come down and continue the clearing. The rest of the afternoon and on up to midnight, the clearing went on, without even extracting the diadem, as the ground was so hard. Mr. Brunton slept in the tomb, and worked at intervals during the night, removing the diadem safely next morning. For five days, and several evenings also, Mr. Brunton, with sometimes Mr. Willey, steadily worked through the cubic yard of hard mud, every scrap of which had to be loosened most carefully as the jewellery and ivory work were scattered

But steps may be taken to secure the silence of the workman, without recourse to the ancient practice of killing all who knew a secret. The power of the purse in our regular system of reward was enough, and not even the man's own brother could find what the reward had been. So far as rumours reached Egypt, their nature showed that they were due to the betrayal of confidences in another country, and not to anyone in Egypt.

"(1) The principal object was the diadem, bearing the royal uraeus on the front. [See fig. 6. This was taken by the Egyptian authorities in the customary division of objects found in excavation, and is now in the Cairo Museum.]¹ It is

¹This and the other statements in brackets have been introduced into Professor Petrie's article by the present writer. All objects in this list, with the exception of those designated as in the Cairo Museum, are now in the Metropolitan Museum.

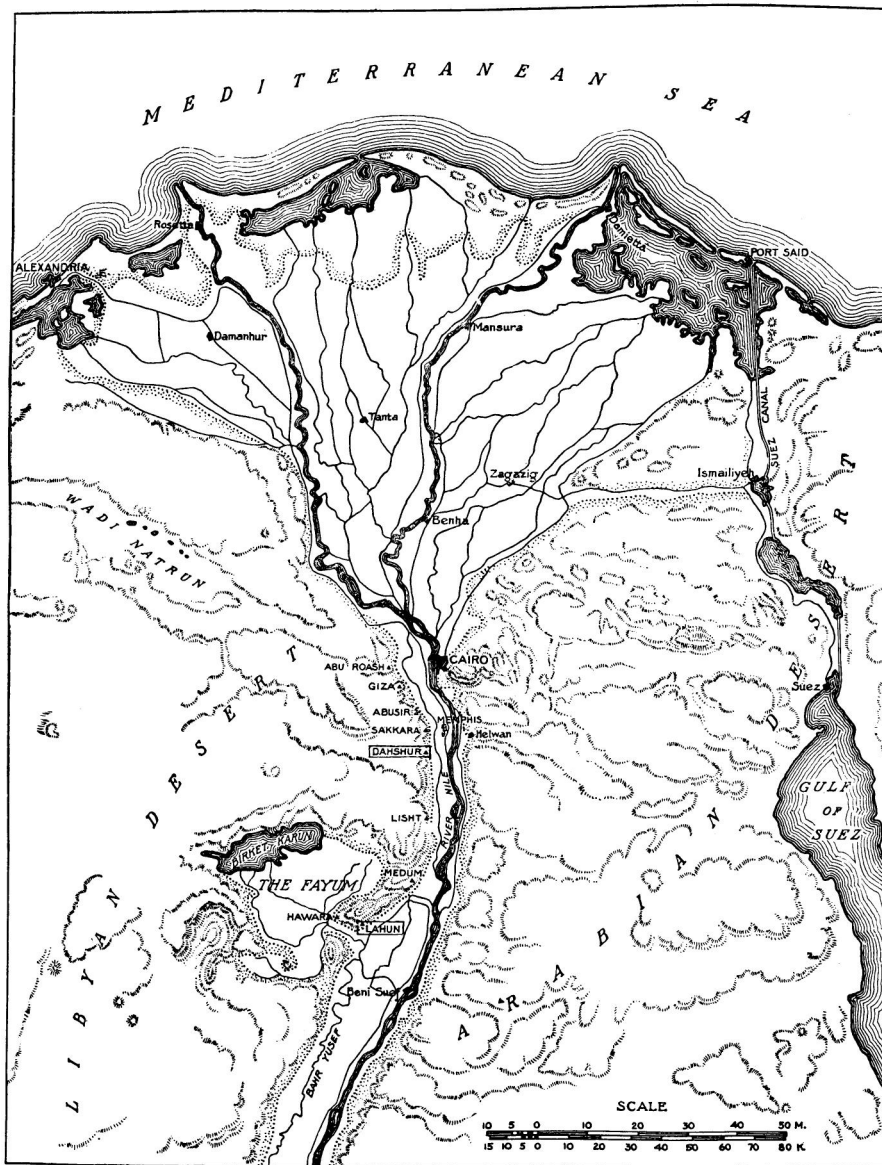


FIG. 2. MAP OF LOWER EGYPT, SHOWING THE POSITION OF LAHUN AND DAHSHUR

formed by a broad band of highly burnished gold over an inch wide, and large enough to pass round the bushy wig worn in the XIIth dynasty. The uraeus is of open work, inlaid with lazuli and carnelian; the head is of lazuli, which was found loose in the mud. In washing the mud we recovered one of the minute eyes of garnet, and also the little ring of gold which surrounded it, and thus the head was completed again. Around the polished band were affixed

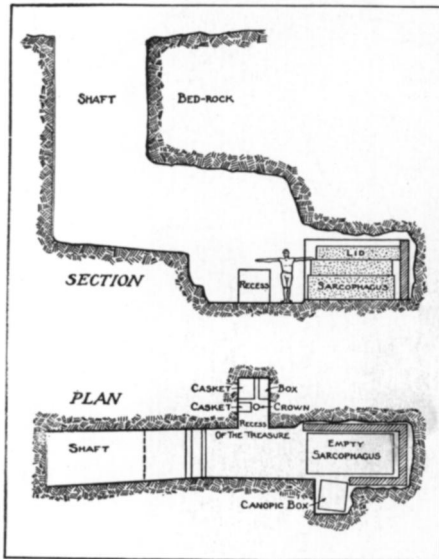


FIG. 3. SECTION AND PLAN OF THE TOMB OF THE PRINCESS SAT-HATHOR-IUNUT, AT LAHUN

fifteen rosettes, each riveted on to the band, and into that fitted a double plume of sheet gold, the stem of which slipped through a flower of solid gold. The thickness of the plumes was such that they would wave slightly with every movement of the head. At the back and sides of the crown were streamers of gold, which hung from hinges attached to the rosettes. The whole construction was over a foot and a half high. . . . The plumes and streamers were found laid flat together beneath the circular band; they seem to have been carefully placed in this manner originally.

"(2, 3) Two pectorals of the same design

were found; one with the cartouche of Senusert II [See cover, frontispiece, and fig. 7], belonging to the princess when young, the other of Amenemhat III, twenty or thirty years later [See fig. 8]. The first of these pectorals is in the Metropolitan Museum, the second was taken by the Cairo Museum]. The cartouche is supported by the kneeling man, holding palm branches which rest on the tadpole representing millions of years. This group is flanked by two falcons whose backs form the outline of the group. The earlier pectoral is inlaid with minute feathering of lazuli and turquoise; the later with a different feathering of lazuli and white paste, which has probably been green. The gold backs of the pectorals are finely engraved, with most detail on that of Senusert II. . . . They were probably suspended by necklaces of the very rich deep amethyst beads which were found here. . . .

"(4) A massive collar was composed of large gold double lion-heads [fig. 5], one of which is made in two halves, sliding together to serve as a fastener. Between these came smaller quadruple lion-heads, as the threading holes are just the same distance apart, and the number (7) is the same.

"(5) Another collar¹ was of large gold cowries, one of which is in two halves sliding

¹[Since the jewelry reached the Museum in New York, a study of the problems connected with the reconstruction of certain pieces has been carried out by A. C. Mace and H. E. Winlock, of the Egyptian department, supplementing the studies already made by Professor Petrie. In the case of this object, which the latter terms a collar, it is our opinion that it served the purpose of a girdle. Similar girdles of cowries are regularly represented, for example, on the glazed "doll" figurines of the XII dynasty. Four such figurines in our collection, three of which were found in the Museum's excavations at Lisht and Thebes, exhibit it very clearly. With the double rhombic beads of gold which Professor Petrie would place between the cowries, we would include also the rhombic beads of carnelian and green felspar, as seen in fig. 9, which he mentions in paragraph (6) as probably belonging to "a third collar." These stone rhombic beads appear to coincide closely enough in size to be combined with the gold rhombic beads, and when included with the latter between the cowries give a total circumference suitable to the purpose mentioned.]

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together, and therefore separate from the lion-heads. Some extra spacing is needed between these, and the double rhomb beads of gold have threading holes the same distance apart, while their number (16) is just double that of the cowries. These probably go together.

"(6) A third collar was of the old type of long pendant or drop beads, of gold, lazuli, carnelian, and amazon-stone. The only beads which can have been placed between these are the rhombic beads of carnelian and blue amazon-stone,¹ and these cannot have been threaded with the

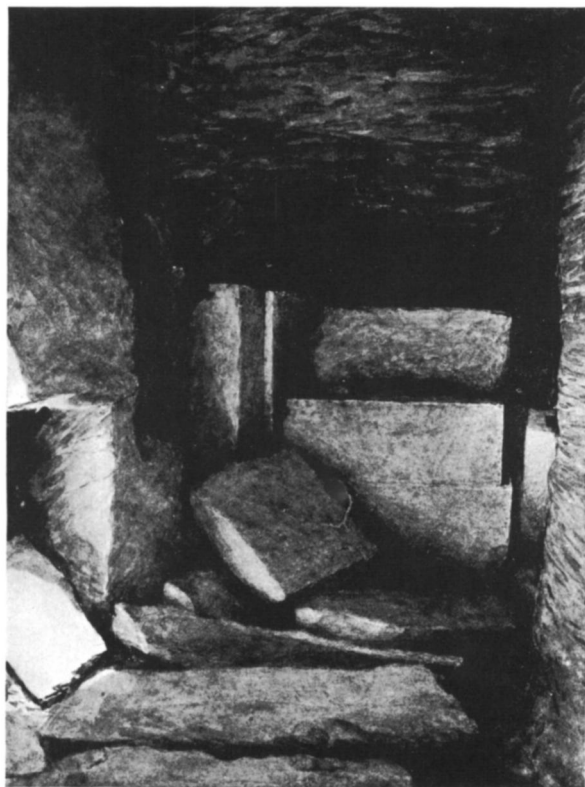


FIG. 4. BURIAL-CHAMBER OF THE PRINCESS SATHATHOR-IUNUT. AT THE RIGHT, THE NICHE THAT CONTAINED THE CANOPIC JARS IN A LIMESTONE BOX; AT THE LEFT, THE NICHE IN WHICH WAS THE JEWELRY

¹[Mention has been made of the fact, in the preceding footnote, that these rhombic beads of stone belong, in our opinion, to the girdle of cowries. The "long pendant or drop beads," here incorporated by Professor Petrie in "a third collar," would appear on the basis of the study of the material made by Mace and Winlock to have served as the principal units in a necklace from which one of the pectorals was suspended. It is shown with the pectoral of Senu-sert II, now in our Museum (see frontispiece). Necklaces of this form, supporting a pectoral,

were certainly in use in the XVIII dynasty, as may be seen, for example, on the gilded coffin of Thuiu. (See Quibell, *Tomb of Yuua and Thuiu*, Pl. XII.)

The necklace, moreover, as it has now been reconstructed for use in combination with the pectoral, corresponds and harmonizes in its coloring with that of the inlays of the pectoral. In the absence of beads of any other form with which they could have been combined, there seems little question as to the correctness of their employment in the manner here adopted.]

rhombic gold beads as they are too wide to fit those.

"(7) Another necklet was a double row of amethyst beads, with two gold lion-claw pendants [fig. 10]. This combination is suggested by the double beads of gold balls soldered to the claws, of the same size as the amethysts.

"(8) A pair of deep armlets [fig. 11] are formed of six bars of gold, each bearing two columns of thirty-seven rows of beads, which held apart as many rows of minute beads of carnelian and turquoise. These armlets were each fastened on by sliding a broad strip of gold in grooves, the strip

heart'; *ab hetep* between two *neter* signs, 'the heart in peace amidst the gods'; and *onkh* between two *sa* signs on *neb*, 'life amidst all protection.' Each of these has a vertical slider at the back, with a ring on each part, hence they were fasteners for a single string of small beads. They were probably hung on the arm as amulets, each by a single line of beads.

"(15) There were also two other amulets, *shen* signs of gold inlaid, meaning the fulness of life and possessions [fig. 13]. One has a slider at the back, the other has a different form of slider, a cover slipping over a fixed tongue.

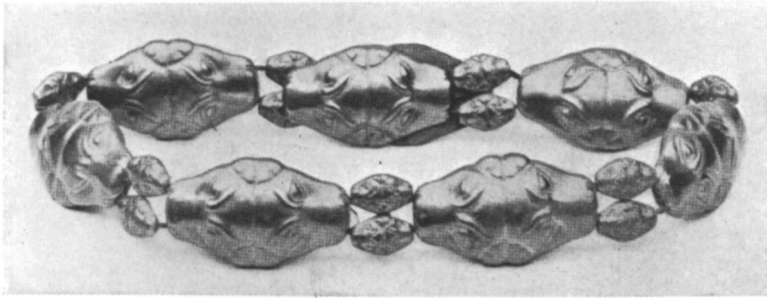


FIG. 5. GOLD COLLAR OF DOUBLE LION-HEADS

bearing the name and titles of Amenemhat III in blue and white, on an inlaid flat ground of carnelian.

"(9) A similarly made pair of bracelets [fig. 11] had eight bars with twenty-three rows of beads, but without an inlaid sliding piece.

"(10) Two pairs of small gold lions were found, which had double threading holes from end to end of the base. The distances of the holes prevents their belonging to either the bracelets or armlets, or to any of the larger beads. They were probably threaded on double strings of small beads, fastened with a small gold slider of the double rope-tie pattern [fig. 14].

"(11) Two pairs of larger gold lions had each a single thread hole from end to end [fig. 14]. They must have been on single strings of small beads, probably combined with the following:—

"(12, 13, 14) Three motto groups of gold inlaid [fig. 13]: with *fu ab*, 'satisfaction of

"By the study of the gauges of all the double threading, the diameters of beads, the numbers of different patterns, the numbers of various fasteners, the known length of necklaces, the usual patterns on statues and paintings, and such details, it is possible to reconstruct the original arrangement with but few uncertainties. . . .

"Other toilet objects were found: a pair of copper knives, a pair of copper razors with gold handles [fig. 12]; three obsidian vases¹ with gold mounting on

¹[A small obsidian kohl-pot, similarly mounted in gold (shown in fig. 16), which Professor Petrie omits in this list, was also among the toilet objects found and is now in the Metropolitan Museum. Professor Petrie also omits from this list two "ropes" of heavy gold cylindrical or tubular units which were included among the ornaments of the princess. These in all probability were used in the decoration of a wig. The separate strands of the wig, in such a case, would have been passed through them. In the case of one of these the cylindrical units were $\frac{1}{4}$ of an inch in length and $\frac{1}{16}$ of an inch in

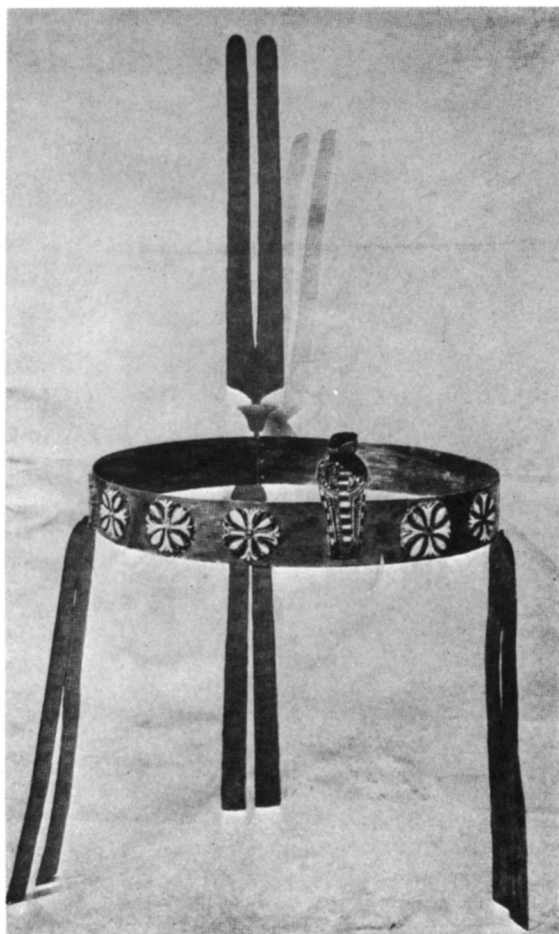


FIG. 6. DIADEM OF THE PRINCESS SAT-HATHOR-IUNUT, NOW IN THE CAIRO MUSEUM

brim and base, and around the lid [fig. 16]. The main piece was a large silver mirror with handle of obsidian, and cast gold head of Hat-hor; the handle is inlaid with bands of plaited gold, and leaves around the base of carnelian and paste—blue and white—in gold settings. [See fig. 15. This was taken by the Egyptian authorities and is now in the Cairo Museum.] Two inlaid gold scarabs have gold wire rings to them. [One of these is now in the Cairo Museum, the other in the Metropolitan Museum. See fig. 19.] Another scarab is of lazuli; a fourth one, of lazuli, engraved with the

"The jewellery had been mostly placed in three caskets. One was covered with panelled ivory veneer, in the recesses of which all round were large gold *zad* signs. A second was of ivory veneer, with two beautifully carved strips on the lid, bearing the names and titles of Amenemhat III in relief. The third box was only of wood, which had entirely perished like the wooden basis of the others. It is hoped that the ivory caskets may be eventually restored from the thousands of fragments which have been collected.

"The extraordinary conditions of the

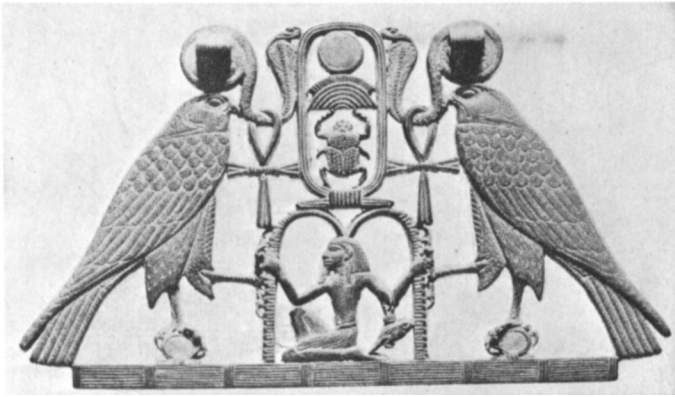


FIG. 7. PECTORAL OF SENUSERT II (BACK). ACTUAL SIZE

cartouche of Amenemhat III in a scroll, is probably the most perfect known, for the sharpness and finish in every part, and the intense blue of the stone [fig. 18].

"Of the funerary outfit there were eight alabaster vases with lids of the usual type [fig. 17]; and in a limestone chest were the alabaster canopic jars [fig. 22]. These jars are of the finest style, with beautifully finished human heads, and sharp inscriptions, recording the 'Royal daughter, Sat-Hathor-ant.'¹

diameter, and there was a total length of some 16 feet. Half of this was taken by the Cairo Museum, the other half is now in the Metropolitan Museum. In the case of the other "rope," the gold cylindrical units were considerably smaller in size. This is now in the Metropolitan Museum.]

¹[Methods of transliteration of Egyptian hieroglyphic characters vary considerably among

discovery seem quite inexplicable. The tomb had been attacked; the long and heavy work of shifting the massive granite lid of the sarcophagus, and breaking it away, had been achieved; yet all this gold was left in the recess of the passage, untouched. Had the crown been dragged out of the coffin, it would have been bent in some part; but it was quite uninjured, and placed as if carefully deposited. The whole treasure seems to have been stacked in the recess at the time of the burial, and to have gradually dropped apart as the wooden caskets decayed in the course of years, with repeated

scholars, and must often be confusing to the general reader. Professor Petrie would prefer the transliteration of the princess' name in the form given here. Following a different method, we would give the name in the form in which it is found in other parts of the present article, i. e., Sat-hathor-iunut.]

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flooding of storm water and mud, slowly washed into the pit. It cannot be that the whole was deliberately buried in mud to hide it, as then the parts would have been in exact position. On the contrary, everything showed a long gradual decay, during which the wood and the threads were rotted by wet, the beads all rolled apart, the parts of the armlets had fallen in every direction, and all the ivory veneer had dropped off and lay in a confused stratum of fragments. This was all bedded

ancient plunderers to remove the lid, owing to the cramped conditions in the chamber, had been cut away at the end to effect the removal of its contents. Nothing whatever remained of the mummy or of the elaborate funerary jewelry and ornaments with which it was undoubtedly decked, except two cylindrical beads of amazon-stone (green felspar) which had been dropped by the thieves.¹

At the right of the sarcophagus, in the wall of the chamber, was a rock-cut recess

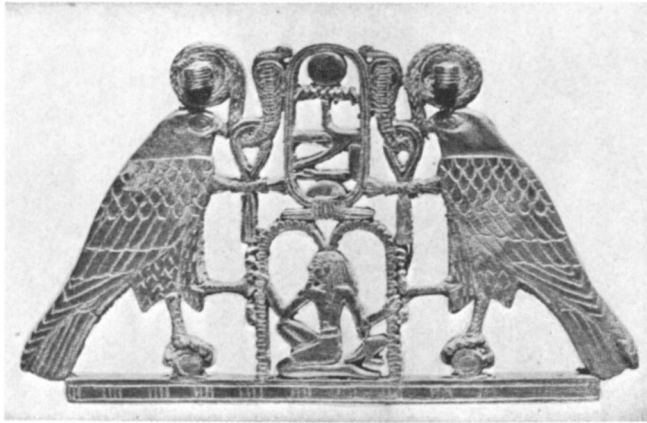


FIG. 8. PECTORAL OF AMENEMHAT III (BACK). ACTUAL SIZE
NOW IN THE CAIRO MUSEUM

over by mud washing in, to more than a foot in thickness. The whole treasure was standing in an open recess, within arm's reach of the gold-seekers, while they worked at breaking open the granite sarcophagus."

To recount briefly the principal facts regarding the "find," which are to be gathered from this and the other published statements of Professor Petrie, it appears that the tomb of the princess consisted of a perpendicular shaft cut in the bed-rock to a depth of some twenty-eight feet,¹ from which a short passage led into a burial-chamber hardly larger than the great red-granite sarcophagus which it contained (figs. 3 and 4).

The sarcophagus, because of its massive character and the apparent inability of the

in which was a limestone box containing the four Canopic jars, provided for the viscera which were removed in the process of mummification. The contents of the jars on examination, however, proved to consist of "bundles of cedar pitch adulterated with mud and grit, and in one jar about a pint of solution of natron."²

Another rock-cut niche, about three feet wide and five feet deep,³ was to be seen at the left in the wall of the passage as one entered the burial-chamber, and here had been placed, in such a manner as to escape detection by the plunderers in some unaccountable way, the wonderful series of jewels with which the princess had adorned

¹Catalogue of Exhibition at University College, p. 8.

²*Ibid.*, p. 7.

³*Ibid.*, p. 8.

¹Illustrated London News of June 20, 1914.

herself in life and which had been placed here for her further pleasure in the hereafter. These, with the accompanying articles of her toilet, had been contained in three caskets, in which they had been deposited in the niche, and there they were found by Professor Petrie's workmen—covered by a mass of mud which had gradually been deposited over them when the tomb lay open and exposed to the elements,

For purposes of comparison, let us now turn from these marvelous pieces of jewelry found at Lahun, to those of a previous "find" of the same character and the same dynasty, known to everyone familiar with the treasures of the Cairo Museum as "the Dahshur jewelry." The circumstances regarding the discovery of the Dahshur treasure are well known. In 1894 and 1895, De Morgan, then Director-

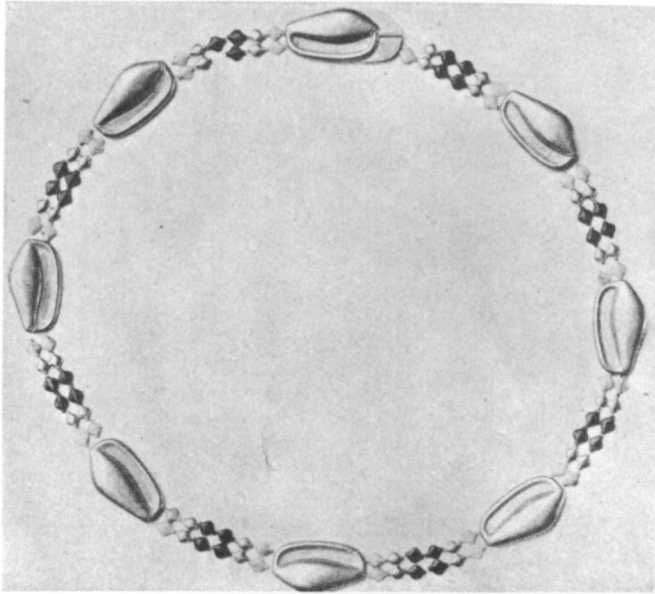


FIG. 9. GIRDLE OF GOLD COWRIES, WITH RHOMBIC BEADS OF GOLD, CARNELIAN, AND GREEN FELSPAR

during the years following the visit of the plunderers.

The wooden caskets—one of which had been elaborately inlaid with ivory, gold, carnelian, and blue faience, and another with ivory alone—had fallen to pieces, but their contents lay unharmed and in their original condition beneath the protecting mass of mud. It is owing to the patient care and effort with which Professor Petrie and Mr. Brunton succeeded in extracting the objects from this mud-deposit, that these elaborately conceived ornaments are again restored to us in their original form, as closely as such difficult conditions permitted their determination.

General of Antiquities at Cairo, while conducting excavations on behalf of the Egyptian Government in the pyramid-field at Dahshur (see map, fig. 2), found within the enclosures of three pyramids of kings of the XII dynasty—Amenemhat II, Senu-sert III, and Amenemhat III—the burial-places of a number of princesses of the families of these kings.¹ These chambers yielded the treasure which, until the present discovery at Lahun, has remained unrivaled and alone in its comprehensive illustration of the truly exquisite character, both in workmanship and design, of the products

¹See J. de Morgan, *Fouilles à Dahchour 1894*; and *Fouilles à Dahchour en 1894-1895*.

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of the goldsmith's art of this period, which it revealed to the world for the first time.¹

Maspero raised the contention regarding the Dahshur jewelry, basing his argument primarily on the "frail" nature of certain pieces such as the diadems of the Princess Khnumit, that they were not intended for

examination of the objects themselves does not tend to sustain such a theory, however, while definite evidence in other respects would seem clearly to disprove his contention. In the work of our Metropolitan Museum Expedition in cemeteries of the same dynasty at Lisht, conclusions were

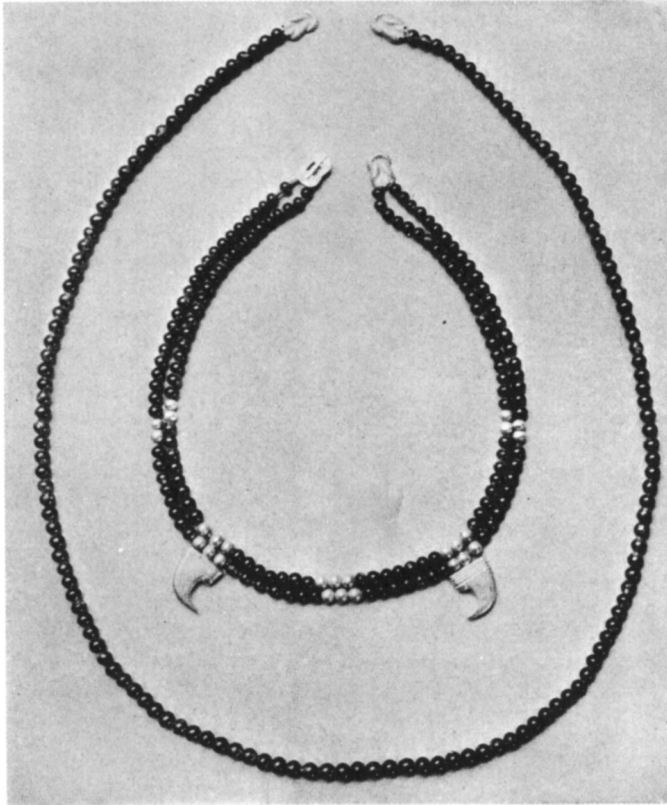


FIG. 10. NECKLACES OF AMETHYST, THE DOUBLE ONE WITH GOLD LION-CLAW PENDANTS AND ADDITIONAL BEADS OF GOLD

actual use in lifetime, but "were designed for the coffin, and the eternal inertia to which they were to be consigned."² An

¹Descriptions and studies of the Dahshur jewelry, from various points of view, are to be found in the following: Vernier, *Bijoux et Orfèvreries* (Catalogue Général du Musée du Caire) and *La Bijouterie et la Joaillerie Égyptienne* (*Mémoires de l'Institut Français d'Archéologie Orientale du Caire*); Petrie, *Arts and Crafts of Ancient Egypt*; and Marc Rosenberg, *Aegyptische Einlage in Gold und Silber*.

reached³ in support of the probability that in the case of the royal burials of this period, a double provision of jewelry was made—one set of a funerary character, perhaps of lesser value intrinsically, with which

²*Art in Egypt*, p. 121. See also *Guide to the Cairo Museum*, 1908, p. 425.

³See *Publications of the Egyptian Expedition of the Metropolitan Museum, The Tomb of Senebtisi at Lisht*, by A. C. Mace and H. E. Winlock, p. 58.

the mummy itself was adorned,¹ and a second set, consisting of the jewelry actually worn in lifetime, which was deposited separately in a *cache*—as was found to be the case in those interments at Dahshur in which the evidence was still preserved. The additional occurrence of this deposit of the jewelry of Sat-hathor-iunut at Lahun under the same conditions would seem to confirm these conclusions still more positively. The diadems of Khnumit, instanced by Maspero in support of his theory, were in fact among those of her jewels which were found by De Morgan in such a *cache*, and not among the “funerary” jewelry with which her mummy was decorated.

The celebrated jewelry of Dahshur was yielded principally by the tombs of four princesses—Khnumit, whom we have just referred to, Ita, Sat-hathor, and Merit. The burial-chambers of the first two were adjacent to the pyramid of Amenemhat II, on its western side, and in each chamber the jewelry was found as a “deposit” under the same conditions—in a recess in the wall of the chamber, similar to that at Lahun.² Sat-hathor and Merit, on the other hand, were members of the family of Senusert III, and had been interred with others of his family in a subterranean “gallery,” the entrance to which was within the enclosure of his pyramid on its northern side. In the case of these two princesses the position of the *cache* in each instance was a rock-cut pocket in the floor of the tomb, in place of the recess in the wall as before.³

The jewelry of Khnumit and Ita differs very considerably in its nature from that of the two latter princesses mentioned or

of the princess at Lahun. It is extremely delicate in design and character, and seems to represent a style confined, so far as we can judge, to the reign of Amenemhat II, at whose pyramid they were buried. The absence, however, among their jewelry of pieces bearing kings' names, such as are found among the jewels of the three other princesses mentioned, does not permit us to assign it with certainty to his reign, despite the fact as to their place of burial. Its production may possibly date from a preceding reign—that of Amenemhat I or Senusert I—but no correspondingly important examples dated to those reigns have yet been brought to light as a basis of judgment. On the other hand, we may say that among the jewelry dated to the succeeding reigns, but little trace of this particular style is to be found. These earlier pieces of Khnumit and Ita rely very considerably for their effectiveness and beauty on the elaborate employment of filigrane technique, in contrast to those of the three other princesses of later reigns where inlay in colored stones and bolder effects are the most striking features.

A comparison of the jewelry of Sat-hathor and Merit, however, with that from Lahun, not only presents points of striking similarity in the groups as a whole, but the identical nature of some of the pieces possessed by all three princesses in common at once becomes apparent. Each of these three princesses, moreover, has jewels bearing the names of two reigning monarchs, to each of whom the particular princess bore relationship—whether as daughter and wife respectively in each case, or daughter of one and sister of the other, or even other possible relationships, the scanty records of the time do not permit us generally to determine with any positiveness. The lifetimes of the three princesses collectively, however, are seen to have included the reigns of three kings who ruled successively from 1906 to 1801 B. C.¹ These kings are

Senusert II, who reigned 19 years, from 1906 to 1887 B. C.

¹Following the chronological table of kings in Breasted, *History of Egypt*. The dates of these three reigns are fixed astronomically.

¹As stated above on p. 15, following Professor Petrie's account, the only traces which remained in the plundered burial-chamber at Lahun to prove that such a set of “funerary” jewelry had once adorned the mummy of the princess Sat-hathor-iunut, were two cylindrical beads of green felspar from a collar. Her second set of jewelry as here distinguished, consisting of that actually worn in lifetime, comprised the wonderful assortment of pieces found, as we have seen, in the niche which had been provided for them.

²See De Morgan, *Fouilles à Dahchour en 1894-1895*, p. 46, Fig. 105.

³See De Morgan, *Fouilles à Dahchour 1894*, p. 58, Fig. 128.

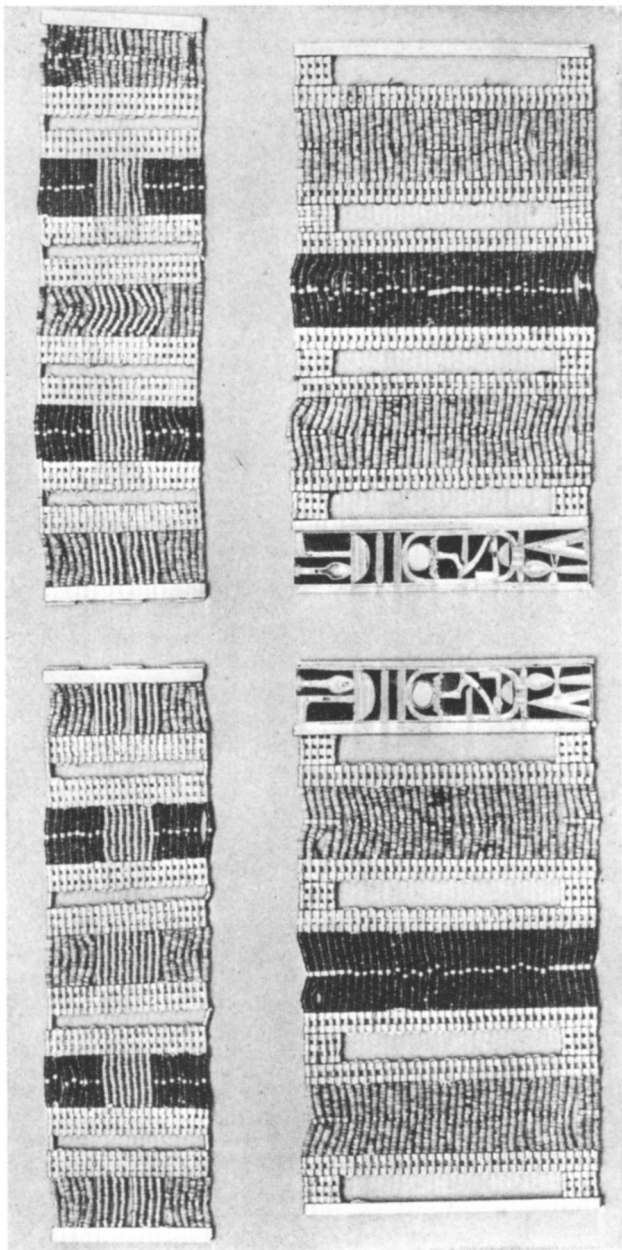


FIG. II. ARMLETS AND BRACELETS WITH GOLD BARS AND BEADS OF GOLD, CARNELIAN, AND TURQUOISE. THE BROAD BAR OF GOLD BEARS THE NAME AND TITLES OF AMENEMHAT III IN BLUE AND WHITE, ON AN INLAID GROUND OF CARNELIAN

Senusert III, who reigned 38 years, from 1887 to 1849 B. C.

Amenemhat III, who reigned 49 years, from 1849 to 1801 B. C.

Interesting problems are presented as to how far the three princesses were contemporary, in a consideration of the dated pieces which each had. The distribution of these pieces is as follows:

Princess Sat-hathor, of Dahshur, has

- (a) a pectoral bearing the name of Senusert II.

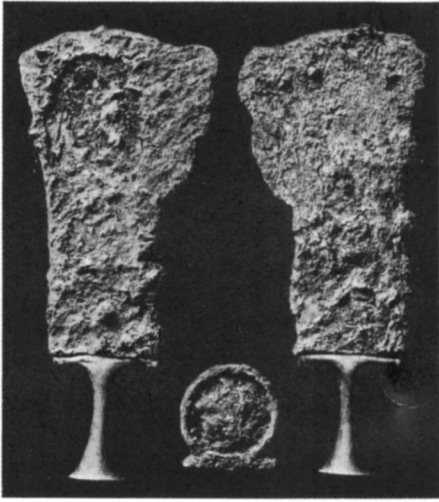


FIG. 12. COPPER RAZORS WITH GOLD HANDLES, AND A SILVER SHEN AMULET

- (b) a scarab with the name of Senusert III.

Princess Merît, of Dahshur, has

- (a) a pectoral of Senusert III.
- (b) a pectoral of Amenemhat III.
- (c) armlets of Amenemhat III.
- (d) two scarabs of Amenemhat III.

Princess Sat-hathor-iunut, of Lahun, has

- (a) a pectoral of Senusert II.
- (b) a pectoral of Amenemhat III.
- (c) armlets of Amenemhat III.
- (d) a scarab of Amenemhat III.
- (e) a jewel-casket bearing the names of Amenemhat III.

Thus, on the basis of this evidence alone, it would appear that Princess Sat-hathor, of Dahshur, lived during the reigns of Senusert II and Senusert III; that Princess

Merît, of Dahshur, lived during the reigns of Senusert III and Amenemhat III; while Princess Sat-hathor-iunut, of Lahun, was living under all three of these kings, though she possessed jewels bearing the names of only the first and last of the three.

Among the objects found with the three princesses on which their own titles appear, Merît alone has the title of "Royal Wife," which occurs upon two inscribed scarabs among her jewelry. Sat-hathor, of Dahshur, like Sat-hathor-iunut, of Lahun, is found to have the title of "Royal Daughter" only, as far as the evidence of these objects shows. In the case of the former, this title occurs on one of her scarabs. The only instance of the latter's title of "Royal Daughter" is found in the inscriptions upon her four Canopic jars. In her case, this occurrence of her title as Princess alone, upon these jars which were a part of the funerary provision at the time of her burial, would point definitely to the fact that, if she were ever married, her marriage had not been with one who was at any time upon the throne. Thus it seems clear that she was not the wife of Amenemhat III, whose generosity is so much in evidence among her jewelry now in our possession—a relationship which Professor Petrie was at first inclined to consider probable.¹ If, on the other hand, it be true that she was unmarried or had contracted a marriage other than royal, this would furnish the reason for her burial at Lahun, where Senusert II under these circumstances would have given his daughter the royal burial at his pyramid which we have seen to be the case. With this practically certain determination of her relationship to Senusert II, she would then have been the sister of his son and successor, Senusert III, and hence the aunt of the latter's son and successor, Amenemhat III. We may also conjecture that as the daughter of Senusert II, her mother may have been Nefert, the queen of Senusert II, who is represented in the statue found at Tanis and now in the Cairo Museum.²

¹Catalogue of Exhibition at University College, p. 8.

²See Petrie, *History of Egypt* (Eighth Edition), I, p. 175, Fig. 103.

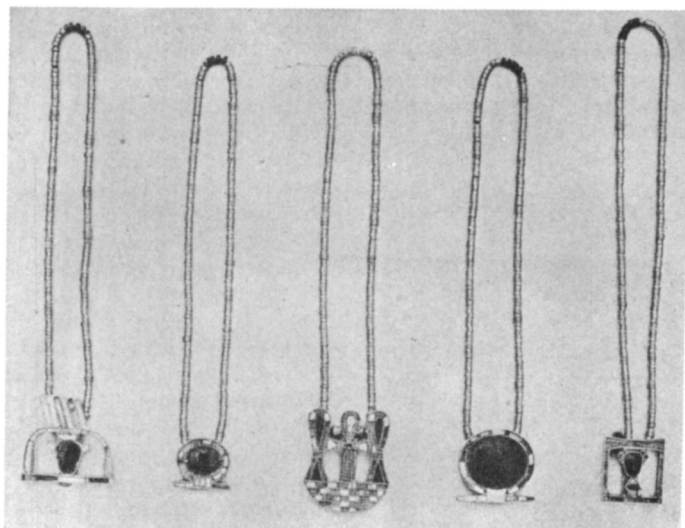


FIG. 13. GOLD AMULETS WITH COLORED INLAY

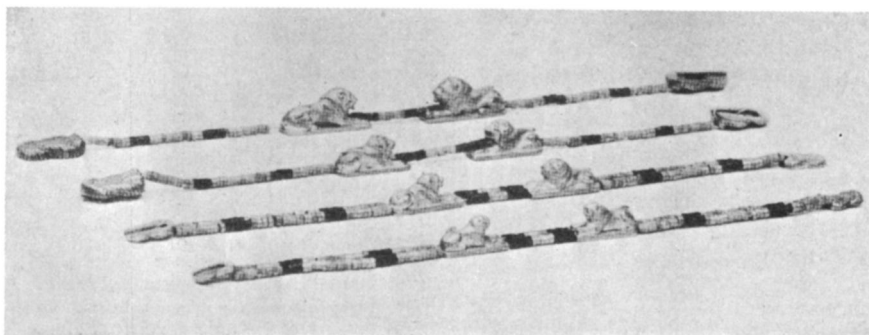


FIG. 14. BRACELETS OF GOLD, CARNELIAN, AND TURQUOISE BEADS WITH GOLD FIGURES OF RECUMBENT LIONS

In the list of jewelry of this princess of Lahun, we have seen that, of her inscribed pieces, but one was given to her by Senu-sert II, while several were given to her by Amenemhat III, including a richly decorated jewel-casket. It seems probable, moreover, that she received from the king last named not only the preponderance of inscribed pieces among her jewelry but



FIG. 15. SILVER MIRROR WITH HANDLE OF OBSIDIAN AND CAST GOLD HEAD OF THE GODDESS HATHOR. NOW IN THE CAIRO MUSEUM

many of the others as well. This latter supposition is based on the identical nature of certain of her jewels with those of the Princess Merit at Dahshur, who likewise had received the greater number of the inscribed pieces of her jewelry from Amenemhat III, as we have seen from the list above. Aside from the pectoral bearing his name which each of these princesses had received, and which are alike in their tech-

nique though dissimilar in size and design,¹ Amenemhat had presented to each a pair of armlets bearing his name which were seemingly identical in every respect. The armlets of Sat-hathor-iunut, which are now in our Museum, are shown in fig. 11. Of Merit's armlets we must judge from the inlaid bars alone, as they are the only parts which are now preserved.² The remaining parts of this pair of armlets, which must have consisted of innumerable rows of tiny beads in gold and colored stones, were disregarded, as to their order of composition in the armlets, at the time of their recovery.³

Continuing our comparison of the jewels of Merit and Sat-hathor-iunut, we find that each has a great collar of double lion-heads.⁴ One unit of each collar serves as a clasp, in the fact that it was made in two halves, with dove-tail groove and tongue fitting into each other. The units of these two lion-headed collars are very similar in size and workmanship and are the only examples of their type known.

These two princesses also have in common a girdle of large cowries,⁵ in which one unit serves as a clasp in the same manner as in the case of the lion-heads. While the cowry-shell is a somewhat commonly occurring motive in XII dynasty jewelry,

¹Sat-hathor-iunut's pectoral bearing Amenemhat's name was one of the pieces taken by the Egyptian Government for the Cairo Museum and is represented in Fig. 8 of this article. Merit's pectoral of Amenemhat III is figured in De Morgan, *Fouilles à Dahchour* 1894, Pls. XX and XXI.

²See De Morgan, *op. cit.*, Pl. XX, 15 and 16.

³It is a matter of regret to all archaeologists that much important evidence was unquestionably lost as to the original composition of many objects among the Dahshur jewelry, through the obviously insufficient attention given to existing details, at the time of its recovery from the undisturbed deposits in which the several groups were found. The majority of the pieces, other than the solid and intact units, exist now only in scattered and disunited details.

⁴Merit's collar is figured in De Morgan, *op. cit.*, Pl. XXII.

⁵In the case of Merit's girdle, only the cowries appear in the publication (De Morgan, *op. cit.*, Pl. XXIII). There can be little question, however, but that rhombic beads occurred here also as separating units.

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the particular examples belonging to these two princesses are closely identical in size and detail and, like the collars of double lion-heads, present strong evidence of having been produced by the same craftsmen. In fact, without describing in full the many

amulets;¹ (b) the pairs of gold recumbent lions;² (c) the scarab-ring with colored inlay;³ (d) the necklace with gold claw pendants;⁴ and (e) the obsidian vases mounted in gold,⁵ the latter known only from the examples belonging to these two

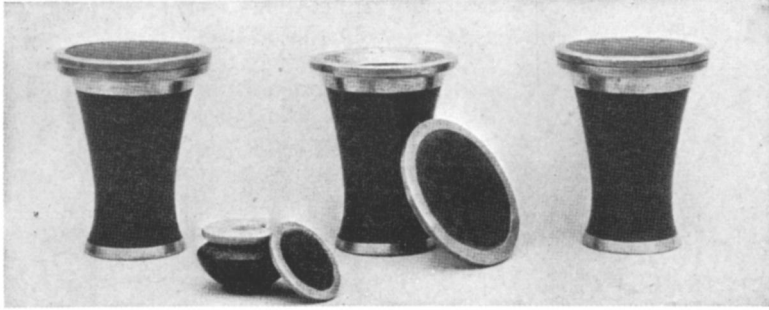


FIG. 16. COSMETIC VASES AND A KOHL POT OF POLISHED OBSIDIAN
WITH GOLD MOUNTINGS

similarities and identities found in the jewelry of Merit and Sat-hathor-iunut, the groups as a whole prove so strikingly alike that we may well imagine the greater number of their pieces as having been produced in the same workshops at the same time, as a gift from Amenemhat III to two

princesses. Merit also seems to have had a jewel-casket, similar in a certain respect, at least, to one of those of Sat-hathor-iunut, judging from the presence of gold Hathor-heads⁶ among her treasures now in Cairo. These must have served as part of the ornamentation of a casket, similarly



FIG. 17. EIGHT ALABASTER VASES FOR COSMETICS AND UNGUENTS

favorite princesses among the members of his dynasty. Compare, for example, with the corresponding pieces among the jewelry of Sat-hathor-iunut now in our Museum and figured in this article, the following additional pieces in Cairo belonging to Merit—(a) the four inlaid “mottoes” or

¹ De Morgan, *Fouilles à Dahchour* 1894, Pl. XIX, 4 and 30, and Pl. XX, 29 and 32.

² *Ibid.*, Pl. XXIV, 19.

³ *Ibid.*, Pl. XX, 35.

⁴ *Ibid.*, Pl. XXII, 20.

⁵ *Ibid.*, Pl. XXV, 60 and 61.

⁶ *Ibid.*, Pl. XXIV, 25.

to the examples seen in fig. 21, from a casket of Sat-hathor-iunut which is now in process of reconstruction in our Museum and is described below.

Thus we see how closely the treasures of Merit and this princess of Lahun are related in the types of which they are composed,



FIG. 18. FRONT AND BACK OF LAPIS LAZULI SCARAB BEARING THE NAME OF AMENEMHAT III IN A SCROLL

and how great is the consequent probability—from the common evidence which so many of their pieces present of having been produced in the same royal workshops, if not even by the selfsame hands—that the date of the greater number of pieces in these two groups lies mainly within the reign of Amenemhat III, whose name appears so prominently among them.

The casket of Sat-hathor-iunut just referred to, as well as a smaller casket which she possessed—the reconstruction of which



FIG. 19. INLAID GOLD SCARAB WITH GOLD WIRE RING



FIG. 20. LAPIS LAZULI SCARAB, UNINSCRIBED

was mentioned by Professor Petrie in his article quoted above—give promise, when the labor of restoring them is finally completed, of assuming once more their originally beautiful character, as when they held these articles of the princess' jewelry now in our possession. In each case the body of the casket was undoubtedly of ebony,

but this had completely disintegrated under the conditions to which it had been subjected in the tomb. The materials with which their exteriors had been richly inlaid—in the case of the larger casket, gold, ivory, carnelian, and blue faience, and in the other, ivory entirely—being of a more enduring character, had in great part survived. Through the process of restoring the missing body of the casket, of ebony, all these various features of its ornamentation can then be incorporated into it in their original

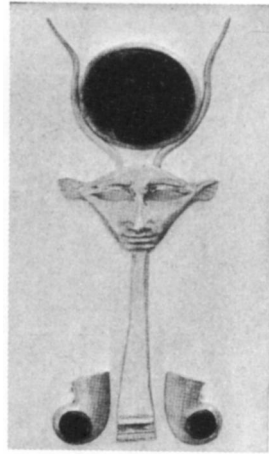


FIG. 21. ONE OF THE FOUR GOLD HATHOR HEADS FROM THE LID OF THE CASKET SEEN IN FIG. 23

manner. The order of arrangement of these decorative inlays was the subject of careful study by Professor Petrie and this has been continued by us on the same basis since they were received from London. As the work of reconstructing the two caskets will unquestionably extend over many months, an outline of the main features of the larger one may meanwhile serve to indicate its richly ornate character, while a provisional sketch of its original appearance is given in fig. 23.

It was approximately 17½ inches long, 12 inches wide, and 13 inches high exclusive of the lid, and was supported on low feet at the four corners. The feet were mounted



FIG. 22. ALABASTER CANOPIC JARS BEARING THE NAME OF SAT-HATHOR-IUNUT AND HER TITLE OF
"ROYAL DAUGHTER"

in gold, and the spaces between them on the sides of the casket were spanned by low-arched bands of silver, in the same fashion as in the case of a small table of the XVII-XVIII dynasties in our Museum, where arched strips of wood connect the legs in such a manner. The sides and ends of the casket were so thickly incrustated with decorative inlay of the materials mentioned above, that the ebony of the body appeared hardly more than as a border and in narrow strips between the recurring panels of

The top of the casket ended in a "cavetto" cornice of ivory, with a gold torus molding beneath.

The lid had a curved top, of the type found regularly upon shrines,¹ and bore across it a band of richly conceived ornament. This consisted of four gold Hathor-heads, like the one shown in fig. 21, between each two of which was a carved panel of ivory, bearing in order one of the names of Amenemhat III. These three ivory panels are shown in fig. 24, and give his

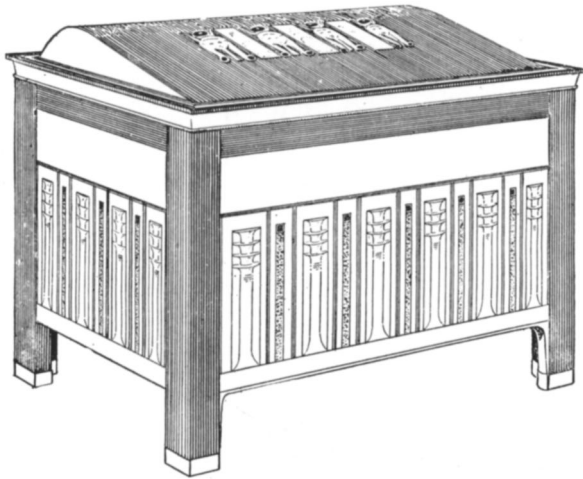


FIG. 23. SKETCH OF A JEWEL CASKET OF EBONY INLAID WITH IVORY, GOLD, CARNELIAN, AND BLUE FAIENCE, AND BEARING THE NAMES AND TITLES OF AMENEMHAT III

which the chief decoration consisted. These panels, in the form of "false-doors," were $5\frac{1}{2}$ inches in height and encircled the casket on all sides, while above them was a wide, flat band of ivory $2\frac{1}{2}$ inches in width.

The panels, which were cut out of a single piece of ivory in each instance, were of two alternating widths. The center of each of the wider panels was occupied by one of the twenty gold *Djed* signs, such as is shown in fig. 25. The center of each of the narrower ones was composed of a strip of blue faience, representing the "opening" of the doorway, while above each of these the "roll-lintel" was represented by a piece of polished carnelian set in a gold frame.

Horus name, his name as King of Upper and Lower Egypt, and as Son of Rê (the Sun-god) respectively. The gold Hathor-heads—in which the eyes and brows were inlaid with colored stones and pastes—were surmounted by the cow's horns and sun's disk, the latter represented by a boss of polished carnelian. The two gold spirals of the wig of the goddess were also inlaid with a carnelian boss of smaller size, while the wig itself, of blue faience, was represented

¹As pictured on the monuments, the lids of shrine-shaped caskets always open to the end. Our present evidence seems to show that this one opened to the side. We have tentatively shown it so in the reconstruction, but the point is not yet certain.



FIG. 24. THREE IVORY PANELS BEARING THE NAMES AND TITLES OF AMENEMHAT III. FROM THE LID OF THE CASKET SEEN IN FIG. 23

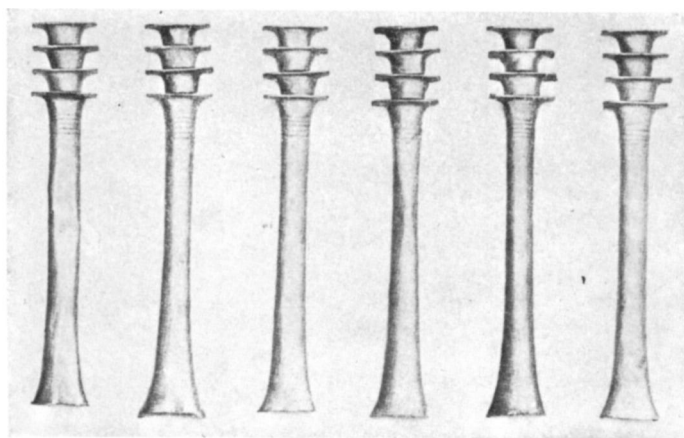


FIG. 25. SOME OF THE TWENTY GOLD PED SIGNS WHICH ORNAMENTED THE CASKET SEEN IN FIG. 23

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

as arranged in separate locks, with lines of gold inlaid between them.

The successful reconstruction of this casket, which is assured beyond any doubt, will restore to us in due course an object of unique interest and beauty, the only example of its kind known to have survived from this remote XII dynasty. In its general conception, as well as in its fineness and richness of detail, it could hardly have been equaled by the only other object of its kind which may be compared with it—the jewel-box dating from the succeeding period of the Empire, found but a few years ago and now in Cairo, which had been deposited by Amenhotep III and Queen Tiye in the tomb of her parents at Thebes.¹

¹See Maspero, *Art in Egypt*, p. 196, Fig. 382; and Theodore M. Davis' *Excavations, The Tomb of Iouiya and Tuiyou*, Pl. XXXIX.

With the jewels of Sat-hathor-iunut, the presence of her casket will emphasize still further the truly royal character of the gifts which both Senusert and Amenemhat bestowed upon her and which modern archaeological investigation in Egypt has brought to light in so remarkable a manner. The Museum is fortunate, indeed, in now possessing among its treasures, this "most valuable group of jewelry that has ever reached Europe," as it has been rightly termed. Its acquisition for the Museum was rendered possible, in part by Mr. Walters' interest and generous contribution, and in part through an appropriation from the income of the Rogers Fund, which the Trustees were fortunately able to assign toward meeting the unique opportunity which had presented itself.

ALBERT M. LYTHGOE.